

bellished 748.69; injured by Saracens, 850 (Fabri); 549 (Hope, Willis).—The capitals are all curious middle-age imitations of the antique, and all alike.

*S. Andrea Maggiore, Ravenna.*—440: rebuilt 550, when the Greek columns, still there, were added (Fabri).

*Altars.*—Up to this time we find no vestiges of side altars, and little or no attention paid to orientation.

*Apsæ.*—The chancels were no farther distinguished than by the semi-circular apse, except at *S. Apollinare Nuovo*, where the apse is thrown back nearly its own diameter. I am aware of no church having apse at each end. Some, but very few, have apses to aisles as well as nave; but then the cross arms are given up.

*Chapels.*—Side chapels were scarcely known. Severano says, indeed, those of *S. Giovanni Batt. e Evang.* were built 462; but they are almost distinct, though small, churches.

The arches are, I believe, invariably unmoled. I remember none having mouldings except those of *S. Clemente*, and this was rebuilt in later times.

In the two centuries after Constantine, the greatest simplicity prevailed in form and arrangement. The only appearance of any marked change shews itself at Ravenna, where *S. Nazarea e Celso* shews a bold change of form, and the brick towers (if, as I believe, of this date) of outline.

With this ends the list of the fine Ravenna basilican churches. They contain, usually, a very great quantity of middle-age sarcophagi, rounded or coped at top. Few have inscriptions. I saw no capitals in any of the churches earlier than the lower empire, and in almost every case the capitals in each one church are all similar.

The windows in the towers, square and round, are almost all similar in the peculiar deeply-recessed columns and small arches above to the Roman brick ones. Few, however, have the small archivolt, and none the imposts. There are very few strings, and those few are formed merely of bricks laid anglewise between two plain rows of bricks, almost flush with the face. They have no dentils. The crowning cornices are in similar style, but larger and bolder. The columns have, sometimes, slightly carved capitals in the Norman style.

Altogether, these Ravennese towers are less finished, and seem earlier than the Roman.

It is worthy of notice, that the churches in Greece have the windows formed on the same principle as those of the above towers.

T. H. L.

#### ST. MARY-AT-HILL, THAMES-STREET, CITY.

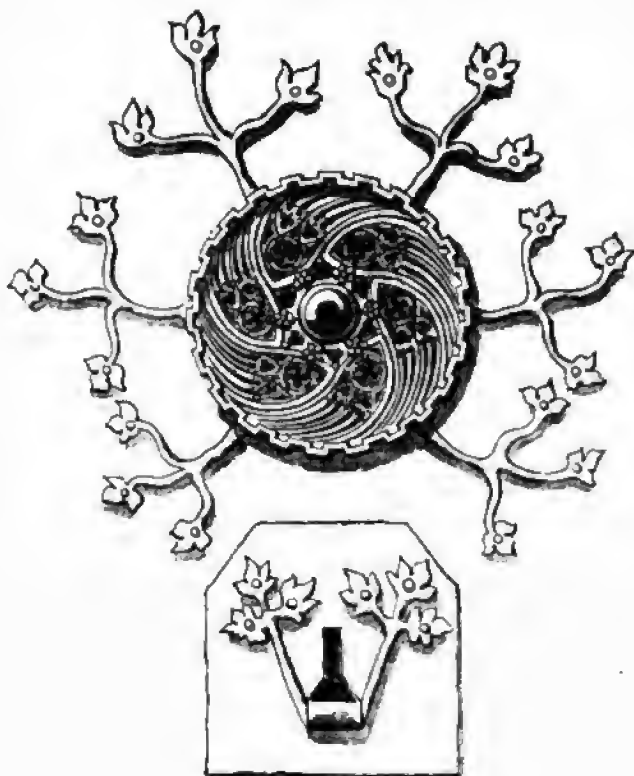
We spoke some time ago of the internal restoration of this church, if we may use the word, in the style of Wren's period. The original church was greatly injured though not destroyed in the great fire of 1666, and the interior and the east end were rebuilt by Wren between 1672 and 1677. "The west end and tower which remained were in recent times taken down and rebuilt." The whole area of the building is an oblong figure, about 96 feet by 60 feet: an ambulatory, is formed at the west end of it by a screen, and the body of the church is thereby rendered nearly square. Four Italian Doric columns support entablatures, proceeding from pilasters against the side walls, so as to produce a cruciform arrangement of the ceiling. The centre space between the four columns is covered by a cupola, in which an octagon lantern has been introduced.

The building was gutted: the ceiling is entirely new, and the wood work, comprising the pulpit, priest's desk, organ gallery, displays such an extent of carving in this particular style, as has not been executed before in the city for many years.

To the organ gallery have been added new wings, which are supported by square pillars rising from the churchwardens' pew, and ornamented with fruit and flowers. The great screen is entirely composed of plate glass, in a framing of oak. The rector's pew and reading desk are enriched with carved open tracery, and brackets surmounted with the royal supporters, bearing shields with V. R., 1849.

The pulpit is entirely new, and is very elaborately carved. In the sounding-board are bosses of flowers of 12-inch projection. On the back of the pulpit are two carved trusses. From the eyes of the volutes garlands of flowers

#### DOOR HANDLE AND KEY-HOLE, HALLE AUX LAINES, BRUGES.



#### GOTHIC IRONWORK.

ANNEXED is a representation of all that is left of the door-handle and key-hole at the *Ancienne Halle aux Laines*, Bruges; the knob (or ring) has been broken off. The diameter of the circle is 9 inches. The variety discoverable in medieval metal-work is quite extraordinary.

#### THE ROYAL ACADEMY.

(144) "*Helena*," the only contribution of Mr. Eastlake, R.A. The character and expression of the features beautifully realize the poet's conception; it is painted in a manner suggestive of the combined styles of Titian and Raffaele.

(159) ("*Grec with the Syrens three*," F. R. Pickersgill, (A). A composition signalised by much beauty, although not a favourable picture for an exhibition, from its delicacy of colour, verging on weakness. Few artists, however, could put together a like number of figures with more masterly arrangement of beautiful lines.

The same appearance of weakness is observable in (463) "*The Maids of Alcyna, the enchantress, endeavouring to tempt Rogers*," by the same artist, but this also is an elegant composition.

(171) "*A Slide*," T. Webster, R.A. An essentially English picture, and the most perfect of its class in the collection. The genuine humour, natural treatment (although refined), and probable disposition of the performers in the scene,—the sunny little face of the red-cloaked girl, plain as she is, are beyond all praise. The individuality of the figures and heads is something surprising, as well as is the absence of conventionality; the only drawback to its exciting unqualified pleasure is the truth with which the cracked ice is painted: one imagines momentarily to perceive it give way, and expects to lose sight of the falling and fallen together. Mr. Webster's lesser performance, entitled (91) "*A See-saw*," wherein a small boy is elevated above his expectations, to his no small uneasiness and the heavier one's enjoyment, is also a charming production.

(174) "*The Stream at Rest*," and (392) "*The solitary Pool*," R. Redgrave, (A.) are astonishing facts to certify that the artist has

are suspended, which pass through the split trusses, and fall down, crossing and uniting behind. Within the pulpit, at the back, there is a well-executed drop, composed of fruit and flowers. The stairs are of unusual extent, and show that neither cost nor pains have been spared.

On the front of the organ-gallery there are clusters of very bold carving, consisting of musical trophies and garlands of flowers, with birds and fruit. The Royal arms, with a mantle scroll, is about 10 feet long, and forms a perforated screen on the top of the organ-gallery. The organ was built by Mr. Hill.\* The whole of the pews are cushioned and carpeted. The fittings of the altar-table, pulpit, &c., were executed by Mr. Geo. Haines.

All the carved work is by Mr. William Gibbs Rogers.

The works were executed under the direction of Mr. James Savage, Architect; the builder employed was Mr. Ryder; and the plaster work was by Mr. Newport. A very large sum of money must have been spent; and such is the good feeling on the subject prevailing in the parish, that the windows are about to be filled with stained-glass at the expense of individuals.

**CURE FOR THE CORN WEEVIL.**—In granaries with damp walls, it has been found that the weevil breeds in incredible numbers; while the adoption of means to insure dryness in the construction of the building, otherwise so necessary to the preservation of the corn itself, will also prevent the generation of the weevil, or destroy it if previously generated.

\* This organ is constructed on the German plan, and contains two manuals and a pedal organ. The compass of the manuals is from C C to F, the pedals from C C C to E, 24 octaves. The great organ contains:—1. Open diapason, 16 feet; 2. Open diapason, 8 ditto; 3. Gembe, 8 ditto; 4. Stopt diapason, 8 ditto; 5. Quait, 8 ditto; 6. Octave, 4 ditto; 7. Wald flute, 4 ditto; 8. Octave quait, 3 ditto; 9. Super octave, 3 ditto; 10. Flageolet, 3 ditto; 11. Sesquialtra, 8 ranks; 12. Mixture, 3 ditto; 13. Posanne, 8 feet; 14. Clarion, 4 ditto; 15. Krum horn, 8 ditto. The swell organ contains:—1. Bourdon and open diapason, 16 feet; 2. Open diapason, 8 ditto; 3. Hoch flute, 8 ditto; 4. Stopt diapason, 8 ditto; 5. Octave, 4 ditto; 6. Octave quait, 3 ditto; 7. Super octave, 3 ditto; 8. Gembe flute, 4 ditto; 9. Sesquialtra, 8 ranks; 10. Cornopean, 8 feet; 11. Hautbois, 8 ditto; 12. Clarion, 4 ditto. The pedal organ contains:—1. Open wood diapason, 16 feet; 2. Octave, 4 ditto; 3. Trombone, 16 ditto. All the stops in the great organ extend through the whole compass of the manual.